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the remodelling of many passages with fuller literary references and more precise knowledge; (4) the recognition that *cultus* does not change like mythology, and is consequently important for the study of early mythological conditions; (5) numerous additions from the cults of Asia Minor, and a fuller recourse in general to the historical method.—W. M. RAMSAY in *Classical Review*, Nov., 1888.

OTTO PUCHSTEIN. *Das Ionische Capitell*. Siebenundvierzigtes Programm zum Winckelmannsfeste der arch. Gesell. zu Berlin.

This is a critical treatise in which the Ionic capitals hitherto brought to light are classed according to the age and geographical distribution of the various types. Great success is shown in the strict classification into groups, thus making evident the separate influence of certain forms of the capital through long periods, as shown in successive monuments. The writer, however, seems seriously at fault in his references to the history of the early development into the perfected Greek Ionic capital, especially in attributing a totally different origin to the horizontal and vertical spirals, considering the first to be a purely linear ornament, and the second a floral form in linear presentation.—J. T. CLARKE, in *Classical Review*, Oct., 1888.

ETTORE DE RUGGIERO. *Dizionario epigrafico di antichità romane*. Fasc. 1–10 (*Abacus-Aeternus*). Roma, Pasqualucci.

The first ten parts form only the beginning of this extensive work, in which Ruggiero is accomplishing even more than he promised. Instead of the brief explanations with which he wished to accompany the inscribed monuments, he furnishes us with thorough-going treatises, which not only illustrate but advance the present condition of our knowledge. If merely all public and private legal relations should be treated with the same elaboration as in the article *Aedilis*, divided as it is into many divisions and subdivisions, it is questionable if the author would live to complete the task. Such, however, is the care with which Ruggiero has gathered and managed his materials, that it is to be hoped that he will himself do as much of the work as is possible. Not only Italian, but other epigraphical and archæological sources have been freely utilized. The work will be specially valuable for the history of Roman law.—A. CHAMBALU in *Berl. phil. Woch.*, 1888, No. 51.

BRUNO SAUER. *Die Anfänge der statuarischen Gruppe*. Ein Beitrag zur Geschichte der griechischen Plastik. 8vo, pp. 82. Leipzig, 1887, Seemann.

After a brief introduction, the author considers Greek statuary groups prior to the time of Myron, and promises to continue the subject in a sub-

sequent work. It is unfortunate that he leaves out of sight statuettes and relief sculpture, and confines his attention exclusively to larger sculpture in the round, as archæology has already suffered sufficiently from the exclusive consideration of the larger as distinguished from smaller works of art. Gable sculptures, for example, are not properly understood except as the limit in the development of gable reliefs. This should not be forgotten when they are considered with sculptures which stand in the line of development of independent groups. His treatment of individual groups, especially that of the Tyrannicides, is at once thorough and sympathetic.—O. BIE in *Berl. phil. Woch.*, 1888, No. 48.

OTTO SCHULTZ. *Die Ortsgottheiten in der griechischen und roemischen Kunst.* 8vo, pp. 84. Berlin, 1889, Calvary.

The great majority of Hellenic divinities preserved to the end their primitive local character, in particular the divinities of the earth, sea, mountains, rivers, and springs. It is difficult to recognize them in works of art. The author distinguishes rightly between personifications of localities (*e. g.*, river Kladeos) and local divinities (demon Sosipolis in Elis). Representations of local divinities increase greatly after the time of Alexander the Great with the increasing taste for personifications and the picturesque. The author makes a special study of the river-gods, and enumerates, to illustrate them, a quantity of reliefs, paintings, and coins; this latter part being somewhat confused on account of a lack of classification.—S. REINACH in *Revue Critique*, 1889, No. 3.

L. URLICHS. *Über griechische Kunstschriftsteller.* 8vo, pp. 48. Würzburg, 1887.

This pamphlet treats of Greek writers on art and artists: (1) of artists like Polykleitos and Pamphilos, who wrote systematic and technical instructions for their pupils; (2) of lay writers on art and artists, as Duris of Samos, Xenokrates, Antigonos and Polemon. The meaning of the author is not always clearly expressed, but his work exhibits sound critical judgment and acquaintance with his subject.—*Woch. f. klass. Phil.*, 1888, No. 44.

MAX ZOELLER. *Griechische und römische Privatalterthümer.* R. 8vo, pp. 427. Breslau, 1887, Koebner.

The favorable reception given to the author's *Römische Staats- und Rechtsalterthümer* led to the publication, two years later, of this compendium of Greek and Roman private antiquities. The work shows a clever arrangement of material, but lacks accuracy and completeness. As a text-book it cannot replace H. Blümner's edition of K. F. Hermann's *Lehrbuch der griechischen Privatalterthümer*, and A. Mau's edition of Marquardt's *Privatleben der Römer*.—O. SCHULTHESS in *Woch. f. klass. Phil.*, 1888, No. 44.